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## AMERICAN ART NEWS

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## CHANGE OF ADDRESS

When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## SPECIAL ANNOUNCEMENT

Owing to the continued high cost of  
printing production, paper and postage,  
it has been found necessary to advance  
advertising rates 25%, and unless these  
costs decrease by Jan. 1, 1921, next, it  
will be necessary to raise the subscrip-  
tion rate to \$4 a year and the sale price  
of individual numbers to 15 cents, as  
the journal is now being sent to its sub-  
scribers and sold at a loss.

All new subscriptions received be-  
fore Jan. 1, next, will be entered at the  
advanced rate of \$3.50, and those sub-  
scriptions expiring before that date will  
be renewed at \$3.50. This advance of  
advertising and subscription rates is  
made with the greatest reluctance ar-  
nearly a year later than more sub-  
stantial advances on the part of all  
other American periodicals.

## Kouchakji Freres' Removal

With the removal of their galleries to No.  
707 Fifth Ave., Kouchakji Freres have ar-  
ranged a special exhibition of Greek and  
Roman bronzes, including the noted Sappho  
bust, Rakka and Persian pottery and Byzan-  
tine and other antique jewelry.

Sidney Dickinson spent most of the sum-  
mer painting in New Jersey. He has re-  
turned to his studio, 152 W. 55 St., where  
he is painting portraits and subject pictures  
which will be exhibited during the winter.

## CHEER FROM OVERSEAS

Recalling Rochefoucauld's definition  
of philosophy as "that science which  
enables one to bear with equanimity  
the misfortunes of one's friends," those  
dealers, artists and art lovers, who have  
not found much of cheer during the  
past few weeks in the conditions in the  
art world of America, may derive some  
possible selfish comfort from and  
through the knowledge that if condi-  
tions are bad here they are even worse,  
if possible, in Europe. The eminent  
London and Paris dealers who have  
recently arrived on these shores, and  
who have talked with our representa-  
tives deplore the depression in the art  
circles of those capitals, and admit that  
the skies are brighter here, and that  
even under discouraging conditions  
there prevails and persists a hopeful  
feeling—not a mere "whistling in a  
graveyard" atmosphere.

So, while it must be admitted that  
older collectors have been conspicu-  
ous by their absence from recent sales,  
and the "new rich" have not appeared  
in any appreciable numbers at said auc-  
tions, leaving the much abused dealers  
to "support the market"—there is no  
need for discouragement and, above  
all, wise and prudent art collectors and  
lovers should take advantage of an  
almost unprecedented opportunity to  
secure the best without fierce competi-  
tion. This should be a prudent "buy-  
er's market."

## OBITUARY

## William Allen Francis

William Allen Francis, Secretary of the  
Tiffany Studios, with which organization he  
had been associated more than 20 years,  
died Dec. 3 of angina pectoris at his N. Y.  
residence.

## Paris Art Personages Deceased

Antoine Bouvard, architect of the Grand  
Palais, Paris, is dead, aged 81. He had col-  
laborated with Alphand in other buildings  
in the French capital.

Mme. Emile Bernheim, wife of the direc-  
tor of the Bernheim Jeune Galleries, died  
suddenly in November.

The well-known antiquaire Jean Man-  
cini, late of Boussod and Valadon, recently  
died suddenly of heart-failure.

## ART BOOK REVIEW

Old World Lace, or a Guide for the Lace  
Lover, by Clara M. Blum, N. Y.  
E. P. Dutton & Co.

To the lover of old lace, and the collector  
of the same, the need of a concise guide fre-  
quently arises. There are many who do not  
care to go exhaustively into the history of  
lace, or its creative technique, but who wish,  
nevertheless, a safe and sure guide, looking  
toward the identification of the various types.  
To all such this work by Clara M. Blum  
will make appeal. The book deals briefly,  
but understandingly, with the laces of Italy,  
Flanders, France, Spain, England and Ire-  
land, and is copiously illustrated, and the  
Glossary is informative.

Lace came into existence about 1500 and  
subsequently has had almost universal  
vogue. During certain periods both men and  
women went "lace-mad," and fortunes were  
spent on personal adornments of lace by  
both sexes. So great indeed was the popu-  
larity of lace that financial embarrassment  
followed in too many cases the over-indul-  
gence in the luxury. The work points out the  
two great divisions into which all lace is di-  
vided, namely, point or needle lace, and  
bobbin or pillow lace. It also at least sug-  
gests some of the romance of lace-making,  
that was so often a labor of love, continued  
for an extended period, and under very try-  
ing circumstances. Some of the old laces  
so treasured now, represent the loss of the  
eye-sight of the lace-maker. Finally the  
work opens up a lace "vista" that will per-  
haps open the eyes of some, to the real sig-  
nificance of lace, and reveal some of its ne-  
glected beauties.

A picture of Baigneuses (bathing women)  
by Cézanne fetched 84,000 francs at the re-  
cent Sevadjan sale, "The Flowers" by Re-  
noir brought 26,000 fr. The latter picture  
belonged to a family who had bought it  
as a watercolor, but who, when having a  
new frame made for it, found it an oil.

## EXHIBITIONS NOW ON

(Continued from Page 2)

## Paterson Collection at Brooklyn Museum

The various collections made by the late  
Robert W. Paterson have been loaned to the  
Brooklyn Museum by Mrs. Paterson, and  
have been transferred from her residence at  
Lenox, Mass. The Museum has been nearly  
six months in making arrangements for the  
installation on the third floor of the Museum,  
in the western picture galleries. The collec-  
tions include modern and XVIII C. paint-  
ings, Chinese porcelains, Persian potteries,  
Hispano-Moresque and Italian majolica,  
Greco-Roman glass, Greek Tanagra figurines  
and Egyptian antiquities. The 39 paintings  
include an important Millet and excellent  
examples of Corot, Diaz, Isabey, Reynolds,  
Romney, Gainsborough, Raeburn, Morland  
and others.

The 281 Chinese porcelains form a rare  
collection, especially remarkable for the pre-  
ponderance of examples of the earlier and  
most highly valued specimens. There are  
8 T'ang, 7 Sung, 2 Yuan, 51 Ming, over 70  
K'ang Hsi, 18 Yung Cheng and over 40  
Ch'ien-lung pieces. There are 138 Persian  
and related potteries, evenly balanced with  
specimens of Rakka, Rhages, Sultanabad,  
Koubatcha and Rhodian. There are 18 large  
and splendid pieces of Hispano-Moresque  
majolica, 48 of Italian majolica, 224 spec-  
imens of fine Greco-Roman glass, 10 Greek  
Tanagra terra cotta figurines and 21 Egyp-  
tian antiquities.

The late Mr. Paterson was an industrious  
and quiet collector, who found his pleasure  
in browsing in the dealers' galleries, and  
picking up objects that pleased his fancy and  
taste and which his largely self-acquired  
knowledge, for he was a close student of  
Oriental and Near Eastern art for years, as-  
sured him of their authenticity. Hence he  
made few mistakes and his collections are  
exceptionally good in consequence. Many  
of the objects collected by Mr. Paterson will  
be familiar to N. Y. art lovers who frequent  
the dealers galleries, notably the Kelekian  
from which, for the most part, the Babylo-  
nian and other Near Eastern specimens come.

## Phillips' Pictures at the Century Club

A number of pictures loaned by Mr.  
Duncan Phillips of Washington to the  
Knodler Galleries and there shown  
throughout the past summer, together with  
other paintings belonging to Mr. Phillips,  
are to be seen at the Century Club, 7 W.  
43 St. They are for the most part land-  
scapes, but there are portraits and several  
still-lives and genres. There are exception-  
ally good examples of Inness, Weir and  
Thachtman, which represent modern Amer-  
ican landscape painting at its best, while  
Monet, Sisley, Menard, Bellotto, Lawson,  
Walter Griffin, Dougherty, Spencer, Lath-  
rop, Carlsen, Hassam and Robinson are also  
represented by characteristic examples. But  
the temperament that loves Inness,  
Weir and Thachtman, also loves Whistler,  
A. P. Ryder, A. B. Davies, Monticelli, La-  
tour and Matthew Maris. The portraits are  
by men with such various outlooks as  
Melchers, Weir, Tack, Luks and Latour.  
Memorable contributions are Daumier's well-  
known "The Lawyers," a small "Macbeth  
and the Witches" by Ryder, Inness' ex-  
traordinary "Gray Day, Goochland," and  
Whistler's exquisite thumb-box "Arrange-  
ment in White." The other artists repre-  
sented are Chardin, David Cox, J. E. C.  
Decamps, and de Chavannes.

## Print Shows at Public Library

In the Stuart Gallery of the N. Y. Public  
Library there has been arranged a series of  
small exhibitions designed to bring the print-  
loving public into the by-ways as well as the  
high-ways of prints. An opportunity is thus  
given to see the work of artists who do not  
often figure in exhibitions. At the same  
time these shows afford some idea of the  
resources of the Print Room of the Library,  
both in old prints and in modern work, the  
latter comprised particularly in the S. P.  
Avery Collection.

The opening series will be devoted to  
French prints. During the month early en-  
gravings are shown—XVI C. plates by Jean  
Duvet and Delaune; XVII C. portraits by  
Mellan, Masson, Morin, Manteuil, Drevet,  
Edelinck, etchings by Gallot, Claude Gellée  
and Bosse, a chiaroscuro print by Businck,  
and XVIII C. figure pieces by Moreau le  
Jeune, Ponce, Choffard, Longueil, Wille and  
Thus. This first exhibition of the series  
gives a review of the work of French print  
makers during three centuries. Later there  
will be shown modern work—in Jan., land-  
scape etchings, XIX C. and after; in Feb.,  
portraits by modern masters, in etching and  
lithography, and later on, prints by Meryon,  
Buhot, Legros, Manet, and down to the  
man of today.

## Charles Demuth at Daniel's

An exhibition of "Arrangements of the  
American Landscape Forms" by Charles  
Demuth is on at the Daniel Galleries, 2  
West 47 St., through the month. The works  
such subjects as "For W. Carlos W." "The  
End of the Parade," "Chimes, Ventilators  
or Watever," and "After Sir Christover  
Wren" from the artist's individual viewpoint  
and are in brilliant, harmonious colors and  
mainly architectural design, with straight

and horizontal lines interwoven with beauti-  
ful tones. "New England" shows a group  
of the tops of houses as seen with the new  
vision, and completes an interesting design,  
"Waiting," "The Merry-Go-Round" and  
"Pennsylvania" are some of the subjects the  
artist renders in his personal and interest-  
ing manner.

## Arts Club Members' Show

An exhibition of "Art Expression" by  
Club members, painters, sculptors, designers,  
craftsmen and architects is on in the Gal-  
eries of the National Arts Club through  
Dec. 29. George Bellows shows his por-  
trait of an "Old New York Lady." The  
technique is as admirable in this  
canvas as always in his work. The  
"Summer Boy" of Clara T. MacChesney,  
with its spirit of joy and animation, is ap-  
pealing. Ernest L. Ipsen shows a charming bit  
of coast—"North Beach, Nonquitt, Mass."  
—Robert Henri's "Gipsy with Cigarette" is  
full of daring beauty and George Elmer  
Browne has seven canvases, all satisfying  
and brilliant in color; Hayley Lever, Charles  
Bittering, Susan Ricker Knox, Clara Par-  
rish, Maud M. Mason, Ella Condie Lamb,  
Charles Vezin and Laura A. Barrett are all  
well represented. Charles C. Curran shows  
a light effect on flesh tones in his "Morning  
Glory." Katharine S. Lamb is keeping up  
the traditions of her talented family and  
shows some splendid decorative illustrations.

Architecture is represented by a group  
composed of Dan Everett Waid—"Interior  
Detail of Metropolitan Life Building," and  
"Side Windows and Arches of the Annex";  
Charles Downing Lay, "Garden Plans at  
South Salem"; Charles I. Berg, four "De-  
tails of a House at Morristown." David  
Crownfield and David Petit interesting sub-  
same alcove is a group of pictorial photo-  
graphs by Muriel Ruth Wilson, who had a  
half-dozen landscapes reproduced in the  
jects, the former "Metal Works, and Ar-  
tificial Light"—the latter a "Plan for the  
House of William L. Dykman." In this  
Century some months ago.

The crafts are represented by Graze  
Hazen's exquisite jewelry, Shubael Cottley's  
interesting jewel boxes, and Dorothea  
O'Hara's beautiful bowl. Evelyn Willis is  
the only one to exhibit needle-craft, a well  
worked portfolio; Karl Von Rydingsvard  
shows seven examples of his wood carving  
skill, among them a Flemish XV C. frame,  
a copy from the Metropolitan Museum;  
Elizabeth Holden Webb, an illuminated wed-  
ding service book on vellum, and Jean Rip-  
ley Moffatt some beautifully executed hand-  
carved leather work. Marie Zimmermann's  
bronze frog, wrought iron bell pull, carved  
drawing desk and bench are in that artist's  
best style.

In the sculpture one misses the work of  
Massey Rhind, David Edstrom, and other  
sculptor club members, but H. K. Bush-  
Brown (a bronze group), Stirling Calder  
(sketch of a seated athlete), Hermon Mc-  
Neil ("The Zephyr"), A. A. Weinman ("The  
Mount Sinai Hospital Unit Medal") and a  
bust of Abraham Lincoln, each and all con-  
tribute good work.

## Brooklyn Etchers' Display

The fifth annual exhibition of the Brook-  
lyn Society of Etchers is on in the print  
galleries of the Brooklyn Museum to Dec.  
18. The membership of the society is not  
confined to Brooklyn, and, in fact, the ma-  
jority of the members are residents of N. Y.  
and other cities.

In this year's exhibition there are 34 ex-  
hibitors not members. They include resi-  
dents of 11 States. The prizes are the Mrs.  
Henry F. Noyes prize of \$50 for the most  
popular print; the Kate W. Arms memo-  
rial prize of \$25 for the best print by an ac-  
tive member; the Nathan I. Bijur prize of  
\$25 for the best print by an exhibitor not a  
member, this print to be an impression from  
a plate executed within the past year.

The last two prizes are to be awarded by  
a jury composed of Henry A. Ingraham,  
Eugene Higgins, John Taylor Arms, and  
Arthur W. Heintzelman.

## Fine Silver at Little Gallery

The unusually fine collection of silver now  
on exhibition at the Little Gallery, 4 E.  
48 St., is, for the greater part, the work of  
Arthur J. Stone, the finest silver craftsman  
in this country, whose silver will really be  
historic. It is especially notable for the  
beauty of its form, excellence of workman-  
ship and wonderful texture. The other mas-  
ter silver craftsmen of this country are also  
represented. There is one piece in particu-  
lar which is especially remarkable, a beau-  
tiful chalice with inlaid gold work, a re-  
markable piece of craftsmanship. There are  
also some beautiful tea services, flat silver,  
etc., all absolutely handmade. Among the  
other artists represented are Karl F. Lei-  
nonen, F. J. R. Gyllenberg and James T.  
Woolley.

Mary Tannahill returned late in Sept.  
from Provincetown, Mass., where she had  
a studio during the summer. She is at work  
on her Batik designs at her Vandyck studio.